

Editorial

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I am delighted to write the editorial for the 7th issue of the Spanish Association for Interdisciplinary India Studies journal *Indialogs*, dedicated to Gender. It includes two articles presented at the Biannual International Seminar of our Association, which was held at the Universidad de Córdoba, November 5th-6th 2018 on “South Asian Women behind the Camera: The Visual Arts and Technology with Gender Perspective”. We invited work that investigated the cultural production of South Asian women in the visual arts, since across the wildly diverse landscape of South Asian visual arts — spanning countless genres and languages — women filmmakers, composers and authors are challenging the status quo, though female representation behind the camera remains dismally low, even by the still unequal international standards. We included in our program studies on films, documentaries, performances, plays, videoclips, artistic interventions, photography, sitcoms, etc, but also genres such as visual poetry, graphic novels and comics. Visual art that used technology as means of activism was especially encouraged and we engaged in several workshops led by Indian artists. We are pleased to publish not only two of the papers presented in the Seminar in this issue, but also two other articles that deal with gender issues plus two interviews with Indian filmmakers. This issue reflects the ethos of the association as we have aimed to cover a wide range of disciplines.

Mukherjee’s article draws a cartography of the film *Angry Indian Goddesses*, as transnational nomadism towards embodied and material rethinking of women’s friendships from outside the constraints of systemic binaries. The author brilliantly illustrates how the characters charter a post-humanist spatiality of rhizomic linkages with other animate and non-animate entities, throwing up a new ethics of nomadic affect and responsibility. Llarena-Ascanio interprets the way in which transnational writers Mootoo, Selvadurai, Chariandy and Díaz use the Gothic to investigate concepts

like time, space and cultural memory in their ancestors' cultures which nowadays appears foreign to them due to the transterritorialization they suffer. She analyses these transnational stories which are defined as hemispheric in their cinematic deployment of the *homeSpace* horror, childhood memories and physical and psychological boundaries which chain us to our ancestors' memories.

Martín-Párraga explores Netflix and the women characters in *Sacred Games*, *Lust Stories* and *Ghoul*, and Ferrández discusses the psychological dimension of classical Sāṃkhya philosophy, on the basis of its canonical treatise, Sāṃkhyakārikā of Īśvarakṛṣṇa (4th Century AD).

In the miscellanea section, we have the honor of including two interviews with worldwide acclaimed filmmakers, Paromita Vohra (interviewed and translated into Spanish by Vélez and Serrano) and Aparna Sen (interviewed by Hand in English). Both filmmakers attended our AEEII academic events in 2018 and 2019, and we are very pleased to have shared with them insights into their films and experiences as women directors to bring them to you in this issue.

Finally, we have included a short paper on Naxalism and tribes in India by Jaiswal, and Munshi has contributed with a review of *Diaspora Theory and Transnationalism* written by Himadri Lahiri.

All in all, we hope you enjoy reading this issue and continue collaborating with this journal and the Association that hosts it, as we invite you all to respond to our calls so that we can be honoured with your outstanding and academically rigorous contributions.

Many thanks to all the people who make this journal possible, and especially those involved in this issue for their dedication and generosity, such as authors, reviewers, copyeditors, the editorial team and the advisory board.